Dr.Robert J. Wickenheiser on Terrance Lindall's Milton Illustration

Bienvenido Bones Bañez Jr.

Fortunate I am, to have Terrance Lindall as 666-Hermeneutical-Surrealist to Williamsburg Art & Historical Center of the World!

Who is Dr. Robert J. Wickenheiser? According to G.W. Stuart Jr., expert on fine and rare books, "Dr. Robert Wickenheiser is the uncontested premier collector of Milton and Miltoniana in the world . . . . There is, to the best of my knowledge, no other privately held collection in the world that even remotely begins to approach the Wickenheiser Milton Collection in scope, range, or importance . . . . The purchase of this collection would immediately catapult the purchaser into world-class status."

According to Dr.Robert J. Wickenheiser: This wonderful elephant folio featuring Terrance Lindall's remarkable illustrations for Paradise Lost along with his splendid synopsis of Milton's great epic is now in my personal Milton collection at home and will one day become a centerpiece in my Milton collection bearing my name at the University of South Carolina. There is will also be unique unto itself, since it only one of two such folio editions Lindall did, providing marvelous historiated, initial letters, and additional illustrations all by

letters, and additional illustrations all by hand and in 24 k gold, with one copy being in the Yuko Nii collection at the Williamsburg Art and Historical Center in Brooklyn, NY, and the other being my copy; each is very different from the other and of course I am prone to say that mine is especially compelling, truly genius in the illustrations and the illumination of the folio. I know that as well as being a centerpiece to my Milton collection, it will also serve as one of the major illustrated "editions" of Paradise Lost through the ages, ranking with the 1688 first illustrated edition, Blake, Martin, and Doré, as well as at the head of a growing collection of contemporary artists illustrating Paradise Lost which I have been fortunate to collect in a very special way of late through the support and efforts of my close friend Terrance Lindall and other new artists friends like Bienvenido Bones Banez, several pieces of whose art adorn my Milton collection, and Robert Beal, whose unique art also stands at the center of my growing

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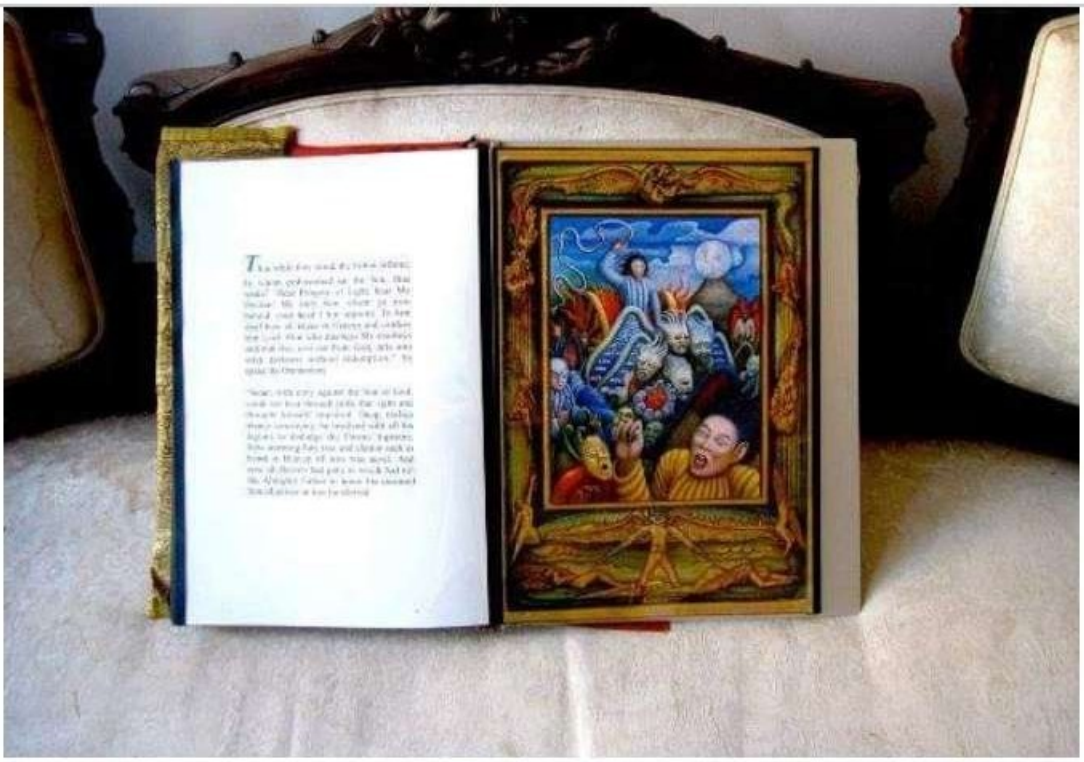
According to Dr. Robert J. Wickenheiser, "Without a doubt, Terrance Lindall is the foremost illustrator of Paradise Lost in our age, comparable to other great illustrators through the ages, and someone who has achieved a place of high stature for all time." Dr. Wickenheiser subsequently added, "I consider myself the most fortunate of Miltonists to have lived during the time of

Miltonists to have lived during the time of the greatest of Milton illustrators, to have been his friend and brother so that I could say so to others and indeed the world, while discussing Milton."



https://youtu.be/UEOxZe_bnEA -Milton's Paradise Lost -The Lindall Quarto

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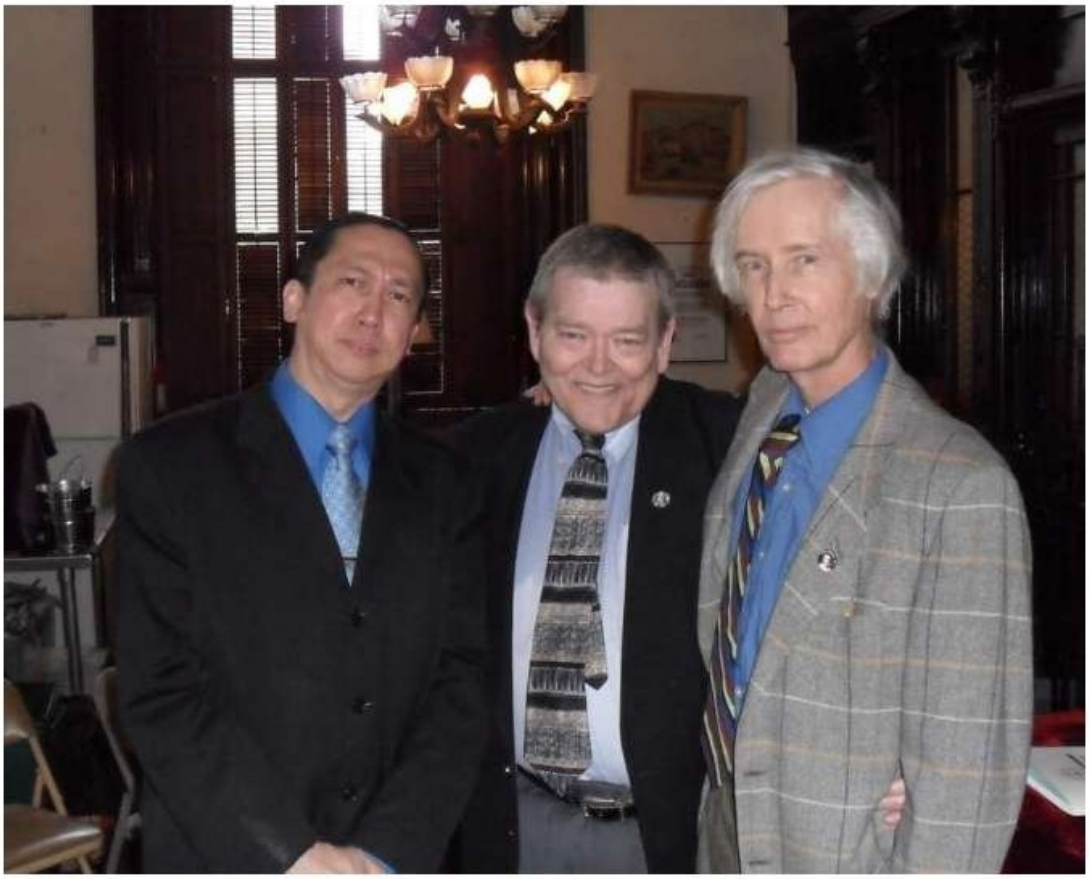
Peter Dizozza and Terrance Lindall

Dr.Carter Kaplan, Sam, and Terrance Lindall,

We are inspired!



According to Dr.Robert J. Wickenheiser: My good fortune to be with two great artists of our time, Bienvenido Bones Bañez and Terrance Lindall. Several of Bien's drawings illustrating Paradise Lost and a major grouping of original drawings by Terrrance Lindall as well as the only other copy of his magnificent elephant folio illustrating Paradise Lost in the style of a medieval manuscript are in my private Milton collection and will ultimately become center pieces in my Milton collection in Rare Books and Special Collections at the University of Special Collections.

Private Collection - Dr.Robert J. Wickenheiser

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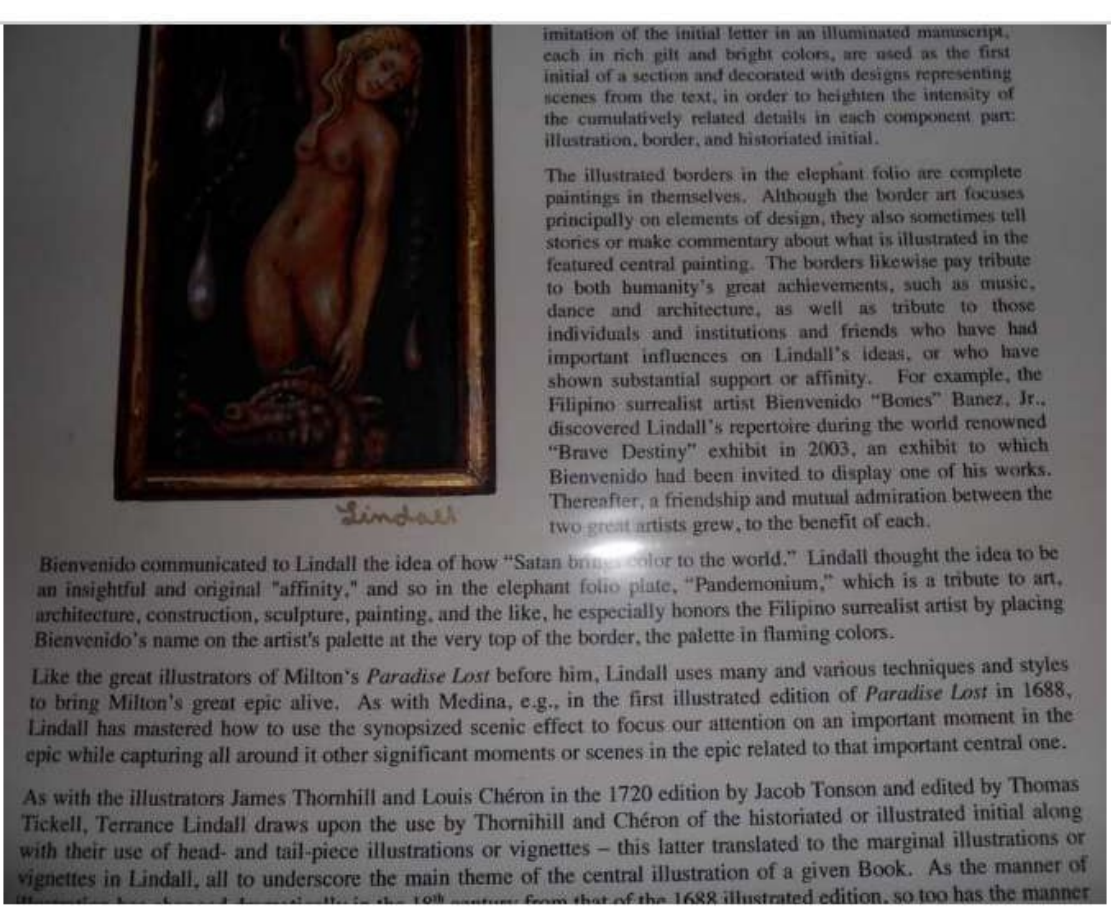

imitation of the initial letter in an illuminated manuscript, each in rich gilt and bright colors, are used as the first initial of a section and decorated with designs representing scenes from the text, in order to heighten the intensity of the cumulatively related details in each component part: illustration, border, and historiated initial.

The illustrated borders in the elephant folio are complete paintings in themselves. Although the border art focuses principally on elements of design, they also sometimes tell stories or make commentary about what is illustrated in the featured central painting. The borders likewise pay tribute to both humanity's great achievements, such as music, dance and architecture, as well as tribute to those individuals and institutions and friends who have had important influences on Lindall's ideas, or who have shown substantial support or affinity. For example, the Filipino surrealist artist Bienvenido "Bones" Banez, Jr., discovered Lindall's repertoire during the world renowned "Brave Destiny" exhibit in 2003, an exhibit to which Bienvenido had been invited to display one of his works. Thereafter, a friendship and mutual admiration between the two great artists grew, to the benefit of each.

Bienvenido communicated to Lindall the idea of how "Satan brings color to the world." Lindall thought the idea to be an insightful and original "affinity," and so in the elephant folio plate, "Pandemonium," which is a tribute to art, architecture, construction, sculpture, painting, and the like, he especially honors the Filipino surrealist artist by placing Bienvenido's name on the artist's palette at the very top of the border, the palette in flaming colors.

Like the great illustrators of Milton's *Paradise Lost* before him, Lindall uses many and various techniques and styles to bring Milton's great epic alive. As with Medina, e.g., in the first illustrated edition of *Paradise Lost* in 1688, Lindall has mastered how to use the synopsized scenic effect to focus our attention on an important moment in the epic while capturing all around it other significant moments or scenes in the epic related to that important central one.

As with the illustrators James Thornhill and Louis Chéron in the 1720 edition by Jacob Tonson and edited by Thomas Tickell, Terrance Lindall draws upon the use by Thornihill and Chéron of the historiated or illustrated initial along with their use of head- and tail-piece illustrations or vignettes – this latter translated to the marginal illustrations or vignettes in Lindall, all to underscore the main theme of the central illustration of a given Book. As the manner of

The Paradise Lost Elephant Folio In 2011 and 2012 Lindall will be working on production of "The Paradise Lost Elephant Folio," a hand-embellished and gold illuminated 13 x 19 inch book containing 14 full-page printed illustrations with hand-painted illustrated borders. { The borders of the elephant folio are complete paintings in themselves. Although the border art focuses principally on elements of design, they also tell stories or make commentary about what is illustrated in the featured central paintings. The borders also

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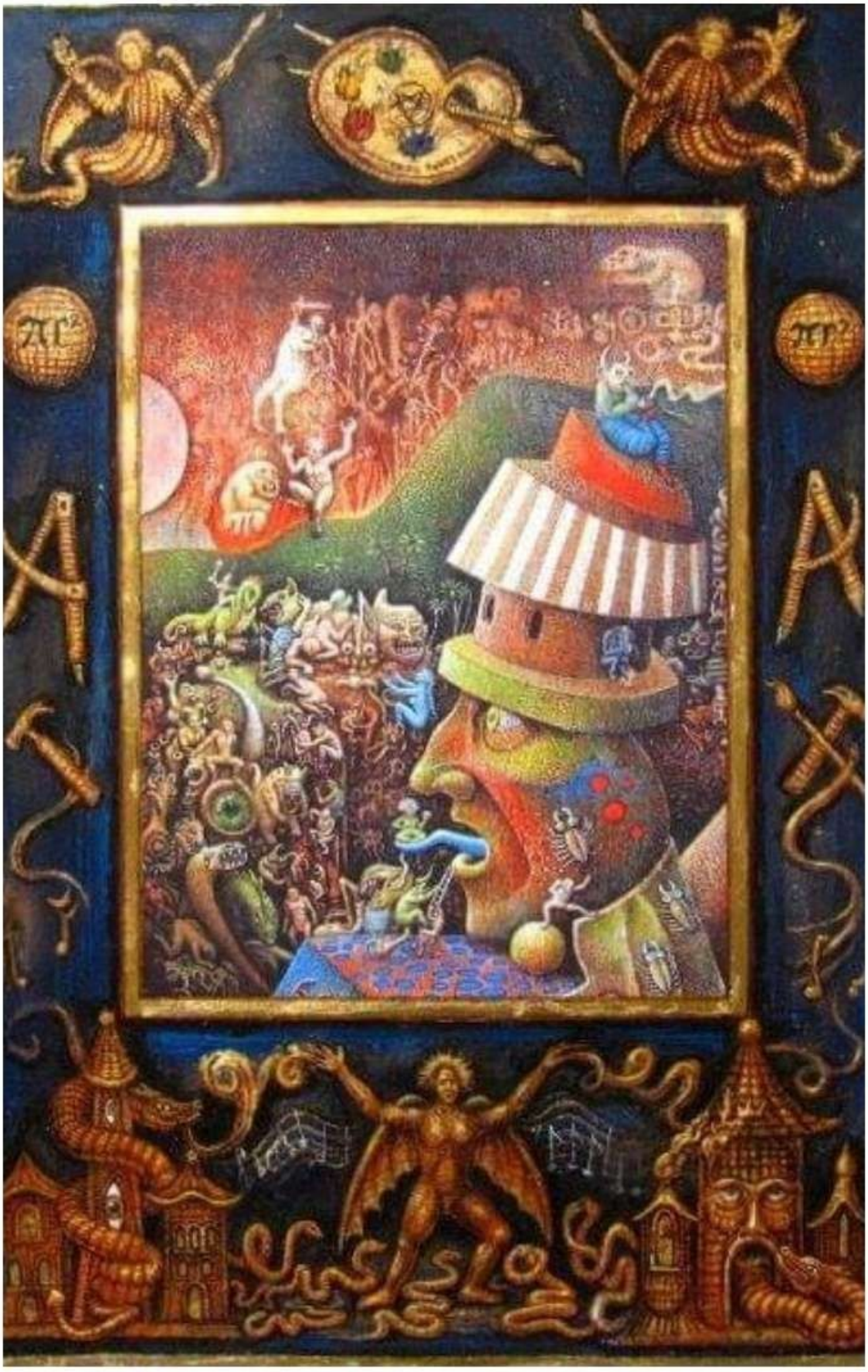

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According to Dr.Robert J. Wickenheiser I couldn't agree more with Bienvenido Bones Banes's statement on this picture: "I declares this one of the world's greatest printed and embellished books, while Terrance, looking into the future, foresees the future impact of Milton on the world and declares that